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WILLIAM MORRIS

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INTRODUCTION

William Morris, poet, romancer, translator, designer, businessman, printer, and socialist pioneer, was the ultimate Renaissance man of the nineteenth century. Born in 1834 in Walthamstow, he soon developed a precocious historical sensibility, which was to characterise his endeavours for the rest of his life. His interest in the Middle Ages blossomed during his time at Exeter College, Oxford, where he met his closest friend and collaborator, the future painter Edward Burne-Jones, as well as the founder of the Pre-Raphaelite Brotherhood, Dante Gabriel Rossetti. It was also in Oxford that he found his wife – Jane Morris – who was immortalised by Rossetti as a Pre-Raphaelite muse (and later became his lover). Morris trained as an architect, and then set up his own design firm, ultimately known as Morris and Co. Over the following decades he revived a number of medieval crafts, partially succeeded in reforming Victorian taste in interior decoration, and inspired the international arts and crafts movement. He also founded the Society for the Protection of Ancient Buildings in order to campaign against the destruction and “restoration” of ancient monuments. Morris’s public

literary career had begun with the publication of a volume of lyric verse, *The Defence of Guenevere* (1858), but it was the epic-length *The Earthly Paradise* (1868-70) which secured his reputation as a narrative poet: a reputation which held strong until the 1890s when he was offered the poet laureateship upon Tennyson's death. His literary output was prolific, and included, besides poetry, a series of medievalist prose romances published in the late 1880s and 90s, and many collaborative translations from the Norse, Greek, French, Old English, and other languages. In the 1880s Morris plunged into political activism, and joined the fledgling British socialist movement. His political ideas were shaped by the twin influences of Ruskin and Marx, and after forming his own Socialist League, he devoted his life to the "Cause," criss-crossing the country to deliver hundreds of lectures, and writing hundreds of articles for the Socialist League newspaper the *Commonweal*. It was for his socialist audiences that he composed what is now his most famous work, the utopia *News from Nowhere* (1890), as well as a series of songs and shorter prose pieces. In his later years Morris turned to book collecting, and in 1891 he established the Kelmscott Press in order to revive the art of printing. The press became an inspiration for book designers on both sides of the Atlantic. By the time Morris died in 1896, he was said to have done the work of ten men, and though his literary reputation dipped in the twentieth century, it has been significantly reappraised in the last several decades. His designs, of course, have never lost their popularity, and his political legacy still remains a bone of contention.

GENERAL OVERVIEWS

Because of Morris's cross-disciplinary appeal and mass marketability, there is a wealth of short pictorial introductions for the general reader, represented here by Bradley 1978 and Coote 1990. Fiell 1999 is another specimen, but with its parallel texts in English, French, and German and map, it is aimed more directly at the international market. Though well-researched, the appeal of these overviews lies largely in their visual dimension; for a more academic introduction aimed at student and scholarly audiences one can turn in the first instance to MacCarthy 2004, and for a more extended treatment to Faulkner 1980 and Thompson 1991. The latter two complement each other, focusing respectively on Morris's literary and artistic output. In terms of ease of accessibility, however, the best place to turn for a first acquaintance with Morris is The William Morris Society website, which also includes the full text of all issues up to 2008 of the *Journal of William Morris Studies*, featuring articles on every conceivable aspect of Morris's life, work, and legacy.

Bradley, Ian. *William Morris and His World*. London: Thames and Hudson, 1978.

Well-written and in-depth, though opinionated, introduction. Very generously illustrated in black and white, it covers all aspects of Morris's life and influence and includes a chronology and select bibliography. Not divided into chapters.

Coote, Stephen. *William Morris: His Life and Work*. London: Garamond Publishers Ltd, 1990.

Lavishly illustrated overview of Morris's life and thought, with generous quotations from his works, and numerous colour and black and white plates. Includes a chapter devoted to the

influence of Morris's ideas in the arts and crafts movement, and a useful annotated bibliography.

Faulkner, Peter. *Against the Age: An Introduction to William Morris*. London: George Allen and Unwin, 1980.

Short introduction to Morris's life and work, with a brief epilogue on his influence and many quotes from his writings, by an important Morris scholar. Faulkner is particularly strong on Morris as a writer and is therefore an important supplement to Thompson 1991. Includes important and original interpretations of Morris's poetry.

Fiell, Charlotte and Peter. *William Morris (1834-1896)*. Köln: Taschen, 1999.

One of many lavishly illustrated large format coffee-table books, it stands out for offering the text in three languages. Brief chapters are devoted to Morris's biography, his various houses, examples of his interior design and public commissions, and the various decorative arts in which he engaged. The appendix contains a map of places of interest related to Morris, a chronology, and a bibliography including French and German sources.

* *Journal of William Morris Studies* [<http://www.morrissociety.org/publications/journal.html>]*

Formerly the *Journal of the William Morris Society*. Biennial peer-reviewed publication of the William Morris Society, in print since 1961. Includes a book review section and regular instalments of David and Sheila Latham's unrivalled annotated bibliography of Morris studies for the years 1978 – 2007 (which supersedes their 1991 print edition). The journal also publishes special issues.

MacCarthy, Fiona. *"Morris, William (1834–1896)." [<http://www.oxforddnb.com/view/article/19322>]* In *The Oxford Dictionary of National Biography*, Oxford University Press, 2004.

A comprehensive and authoritative resume of Morris's life by Morris's most recent biographer. Includes sections on Morris's literary, artistic, business, and political activities, as well as his family and private life, and reputation and legacy; and a helpful list of archival holdings and likenesses.

Thompson, Paul. *The Work of William Morris*. 3rd ed. Oxford: Oxford University Press, 1991.

A clearly written and illustrated overview of Morris's many activities (first published in 1967). Thompson is particularly good on the decorative arts and on politics, much less so on the literature. After an introductory chapter on Morris's life, Thompson focuses on architecture, furniture, textiles and wallpapers, stained glass, book design, socialism, and Morris's historical writing. Includes a gazetteer listing the primary locations of Morris's works.

The William Morris Society [<http://www.morrissociety.org/>]

The Society website contains a number of general Morris resources, as well as listings of events, a blog, regular Newsletters, and links to the websites of Morris Societies in Canada and the UK, where it hosts and publishes the Kelmscott Lectures by international experts on topics ranging from the arts and crafts, printing, architecture, utopias, romances, biography, women, and the environment to Morris's historical and political thought.

EDITED COLLECTIONS

Morris is well served by special issues of journals, such as Fredeman 1975, and edited collections of essays, many of which arise out of conferences and symposia. Perhaps the greatest of these, for range of coverage, quality of essays and identity of contributors, is Faulkner and Preston 1999. Latham 2007 and Miles and Bennett 2010, both products of major international conferences, may be seen as slightly more thematically focused follow-ups or companion volumes to the centenary collection, with Parkins 2010 a useful addition to the genre. Unlike the broad-ranging conference proceedings, Boos and Silver 1990 and Coleman and O'Sullivan 1990 bring together essays to deal with specific aspects of Morris's output – his socialist creative writing and *News from Nowhere* respectively. Parry 1996 is another product of the centenary year, and an excellent example of a type of publication particularly popular in Morris studies: the exhibition catalogue with essays.

Boos, Florence S. and Carole G. Silver, eds. *Socialism and the Literary Artistry of William Morris*, Columbia: University of Missouri Press, 1990.

Important essay collection focusing on the connection between Morris's politics and literature. The bulk of the chapters are devoted to *News from Nowhere*, but important essays also treat *A Dream of John Ball*, the late prose romances, and the socialist poetry.

Coleman, Stephen, and Paddy O'Sullivan, eds. *William Morris and News from Nowhere: A Vision for Our Time*. Bideford: Green Books, 1990.

The only collection of essays devoted exclusively to *News from Nowhere*. Includes an introductory chapter on Morris's life, a synopsis of the book, and chapters addressing the book's place in the utopian tradition, and themes such as revolution, human nature, work, gender, economics, and ecology.

Faulkner, Peter, and Peter Preston, eds. *William Morris: Centenary Essays*. Exeter: Exeter University Press, 1999.

Selection of papers from the William Morris Centenary Conference organized by the William Morris Society at Exeter College, Oxford in 1996. Contains essays by most of the prominent names in Morris scholarship. The sections on the environment, literature, the arts and crafts, and gender and politics offer excellent original coverage of Morris's texts and contexts. Contains list of conference papers and lectures not included in the volume.

Fredeman, William E., ed. *Victorian Poetry: An Issue Devoted to the Work of William Morris* 13.3/4 (Autumn/Winter 1975).

This illustrated double issue features, in addition to Morris-related reviews, articles on Morris's early poetry and romances, on *The Earthly Paradise*, *The Novel on Blue Paper*, and the late romances, as well as a survey of his unpublished correspondence with Eiríkr Magnússon, illustration, the book arts before the Kelmscott Press, and Morris's relationship with the South Kensington Museum.

Latham, David, ed. *Writing on the Image: Reading William Morris*. Toronto: University of Toronto Press, 2007.

The essays in this volume, inspired by a 2000 conference, focus on Morris's poetry, political and ecological thought, medievalism and utopianism, and printing and translation activities..

Miles, Rosie, and Phillippa Bennett, eds. *William Morris in the Twenty-First Century*. Bern: Peter Lang, 2010.

Illustrated collection of papers arising out of a conference to mark the fiftieth anniversary of the William Morris Society held in 2005. Contains essays on architecture and utopia, the arts and crafts, politics, the literature of revolution, and Morris's online presence; as well as a section dedicated to the contemporary artworks of David Mabb.

Parkins, Wendy, ed. *William Morris and the Art of Everyday Life*. Newcastle upon Tyne: Cambridge Scholars Publishing, 2010.

The papers in this collection deal with Morris's medieval poetry, the Kelmscott Press, Jane Morris, as well as Morris and art in relation to Watts and Wilde, and Morris and H.D.

Parry, Linda, ed. *William Morris*. London: Philip Wilson, 1996.

Lavishly illustrated catalogue of the Victoria and Albert Museum Centenary Exhibition, with essays by most of the important Morris scholars and a list of Morris objects in the V&A. Includes sections on Morris as a designer, writer, businessman, political activist, and conservationist, as well as brief chapters on painting, stained glass, domestic decoration, furniture, tiles, wallpaper, textiles, calligraphy, the Kelmscott Press, Morris in context, and Morris's influence.

EARLY MEMOIRS AND STUDIES

In the decades following Morris's death there was an outpouring of memoirs and studies by friends and associates, as well as by many who had not known Morris personally. Included here are works dedicated exclusively to Morris, rather than autobiographies or diaries which mention him in passing. Leighton 2009 is a useful modern collection of primary documents, mostly short pieces and excerpts, but the most important in terms of its contribution to the sum of knowledge is the masterly Vallance 1897. Though a personal acquaintance of Morris, Vallance did not wish to write a record of his

“private and family affairs,” but an objective, wide-ranging overview. Three memoirs which do take a decidedly personal approach, and focus on Morris’s political activities, are Leatham 1994, Glasier 1994, and Shaw 1966. The latter two were particularly significant for shaping Morris’s political reception in the twentieth century. Compton-Rickett 1913 is a collection of anecdotes and analyses concerned with Morris’s “temperament”; while Clutton-Brock 1914 is an example of the best that early Morris criticism could achieve.

Clutton-Brock, A. **William Morris: His Work and Influence*.

[<http://www.archive.org/details/williammorrishis00clutuoft>]* London: Williams and Norgate, 1914. A volume in the Home University Library of Modern Knowledge which offers a general thematic survey of Morris’s life and ideas, and an assessment of “his importance to his own time and to ours.” A very perceptive, sympathetic, and in-depth piece of criticism, though obviously dated in many respects, full of the author’s own reflections on society.

Compton-Rickett, Arthur. **William Morris: A Study in Personality*.

[<http://www.archive.org/details/williammorrissstu00compuoft>]* London: Herbert Jenkins, 1913. Introduced by R. B. Cunninghame Graham, this is a lively, opinionated, and wide-ranging account, full of anecdotes and reminiscences from friends and associates, some especially commissioned for this volume. Deals with Morris as a poet, a craftsman, a prose romancer – in what is perhaps the most significant and original section of the book – and a social reformer. Includes a timeline of Morris’s life in the context of contemporary events and publications.

Glasier, J. B. **William Morris and the Early Days of the Socialist Movement*.

[<http://www.archive.org/details/williammorrissand00glasuoft>]* Bristol: Thoemmes, 1994. Originally published in 1921, and subtitled: “being reminiscences of Morris’ work as a propagandist, and observations on his character and genius, with some account of the persons and circumstances of the early Socialist agitation; with a preface by May Morris; with two portraits.” Glasier, a Scottish socialist activist, offers numerous recollections of Morris’s speeches and conversation, as well as an Appendix reprinting Morris’s letters to himself.

Leatham, James. **William Morris: Master of Many Crafts, A Study*.

[<http://www.archive.org/details/williammorrissma00leatgoog>]* Bristol: Thoemmes, 1994. Originally published in 1899. Part biography, part literary criticism, part memoir, this text by the Scottish socialist activist and printer offers an overview of Morris’s life, an analysis of his poetic and prose style, with generous quotation from his works, and a discussion of his attitudes to issues ranging from machinery to socialism. The final chapter includes personal reminiscence as well as anecdotal information and judgment of character typical of contemporary studies.

Leighton, Denys P., ed. *Lives of Victorian Political Figures IV. Vol. 2: Thomas Hill Green and William Morris*. London: Pickering and Chatto, 2009.

Reprints full texts and excerpts from contemporary and posthumous memoirs, reminiscences, obituaries, addresses, articles, and letters to newspapers by Morris's friends and acquaintances, including J. W. Mackail, Emma Lazarus, F. W. H. Myers, Edward Carpenter, Edward Aveling, Eduard Bernstein, Walter Crane, Peter Kropotkin, R. B. Cunninghame-Graham, S. G. Hobson, J. B. Glasier, and others.

Shaw, G. B. *Morris As I Knew Him*. London: William Morris Society, 1966.

Originally published as a preface to the second volume of Morris 1936 (in *Collected Works*). Vivid, anecdotal, and opinionated memoir focusing on Shaw's acquaintance with Morris and relationship with his family members during his latter years, and offering an assessment of Morris's character, writings, opinions, political activities, and an insider's look at the history of the British socialist movement in the late nineteenth century.

Vallance, Aymer. **William Morris: His Art, His Writings, and His Public Life: A Record*.

[<http://www.archive.org/details/rswilliammorrish00valluoft>]* London: George Bell and Sons, 1897.

The first full-length, illustrated, authorised study of Morris's design work, printing, literature, business and politics. The chapter on Morris and Co. is the first of its kind, as is the chapter on Morris's involvement with socialism. Also includes appendices listing the publications of the Kelmscott Press and a chronological list of Morris's printed works.

BIOGRAPHIES

Much early biographical criticism of Morris is now completely out of date, or else included under *Early Memoirs and Studies*, but one work which remains to this day absolutely indispensable is Mackail 1899, the standard Victorian "Life," particularly good for its near-contemporary account of Morris's milieu. Henderson 1967 was the major modern biography for much of the twentieth century, complemented by Lindsay 1975, but now MacCarthy 1994 is the definitive text. It should be read, however, in tandem with Thompson 1977, still unsurpassed as Morris's political biography, and Harvey and Press 1996, which adds much new information about Morris's business career. Two brief works which consider Morris's engagement with particular cities are Frow and Frow 1996, on Morris in Manchester, and Pinkney 2007 on Oxford.

Frow, Edmund and Ruth Frow. *William Morris in Manchester and Salford*. Salford: Working Class Movement Library, 1996.

Short illustrated account of Morris's visits to and lectures in Manchester and Salford in the 1880s and 90s. Offers many quotes from difficult to obtain sources to fill out the picture of Morris's reception.

Harvey, Charles, and Jon Press. *Art, Enterprise and Ethics: The Life and Work of William Morris*. London: Frank Cass, 1996.

A collection of essays which may be seen as a follow up to Harvey and Press 1991 cited in *Decorative Arts*. Chapters focus on Morris's biographers, on the origins of Morris's family fortune and his business career, his contribution to Royal Commissions, his company's presence at foreign fairs, and more conventional topics. Includes in full never before reprinted primary documents related to the operation of the Firm; and plates and figures.

Henderson, Philip. *William Morris: His Life, Work and Friends*. London: Thames and Hudson, 1967.

The standard illustrated modern biography until MacCarthy 1994, which draws on Henderson's edition of the letters that had not been available to previous biographers. Recovers Morris's private life to a greater extent than either Mackail 1899 or Thompson 1977 were able to do, but not as useful on Morris's literature.

Lindsay, Jack. *William Morris: His Life and Work*. London: Constable, 1975.

Biography by a Marxist scholar which attaches particular importance to Morris's childhood, and advances interesting speculations about his private life. Important for its psychological interpretations, of Morris's poetry among other things, rather than for adding any new information to Mackail 1899 and Henderson 1967.

MacCarthy, Fiona. *William Morris: A Life for Our Time*. London: Faber and Faber, 1994.

The most important illustrated contemporary biography of Morris, and an essential complement to Thompson 1977. Devotes equal attention to all aspects of his life and work, and is the first to make full use of Morris's letters published by Kelvin 1984-96 (cited in *Letters, Diaries, and Interviews*).

Mackail, J. W. * *The Life of William Morris*. [<http://www.archive.org/details/lifeofwilliammor01mack>]* 2 vols. London: Longmans, Green, 1899.

The first full-length Victorian biography by the son-in-law of Morris's friend Edward Burne-Jones. Still an important source, to be read alongside Thompson 1977 and MacCarthy 1994, although it is not as useful on Morris's politics and personal life as the latter works.

Pinkney, Tony. *William Morris in Oxford: The Campaigning Years, 1879-1895*. Grosmont: Illuminati Books, 2007.

Surveys Morris's engagement with Oxford in his later years -- his campaigns to maintain the built environment and to further socialism, in particular -- via a thorough analysis of all the lectures and speeches he gave in the city (most uncollected) and their contexts, as well as the activities of his friends and other contemporary figures.

Thompson, E. P. *William Morris: Romantic to Revolutionary*, rev. ed. London: Merlin Press, 1977.

Definitive political biography originally published in 1955. Does not just establish Morris's importance as a romantic and Marxist thinker and political figure, but offers a penetrating

overview of his entire life and readings of key texts. Also includes several important appendices, in particular the full text of *The Manifesto of the Socialist League*.

BIBLIOGRAPHIES

Morris is well served by bibliographies. In addition to the titles cited here, there are lists of juvenilia and catalogues of exhibitions of books Morris owned, but the major bibliographies may be divided into two types: those dealing with editions of Morris's own works, and those dealing with scholarship on Morris. In the latter category, besides the regular instalments of David and Sheila Latham's annotated bibliography published in the *Journal of William Morris Studies* (cited in *General Overviews*), the most comprehensive is Aho 1985. It may be complemented by Scott 1897 for nineteenth-century titles of Morris criticism. In the former category, LeMire 2006 is now the definitive bibliography, superseding Forman 1897, which despite its inaccuracies had remained the most comprehensive listing for many years. More specialised bibliographies include Coupe 2002 for illustrated editions of Morris's works, Walsdorf 1983 for private press and limited editions, and Peterson 1984 for the publications of the Kelmscott Press.

Aho, Gary L. *William Morris: A Reference Guide*. Boston: G. K. Hall, 1985.

Indispensable and exhaustive annotated bibliography of writings about Morris from 1897 to 1982. Also includes a brief chronology of Morris's life, and an introduction providing an overview of trends in the scholarship. Organised chronologically with an author and subject index.

Coupe, Robert L. M. *Illustrated Editions of the Works of William Morris in English: A Descriptive Bibliography*. London: British Library and Oak Knoll Press, 2002.

An annotated bibliography, with black and white plates, of illustrated editions of twenty of Morris's works, arranged chronologically from *The Oxford and Cambridge Magazine* to *The Well at the World's End*, as well as anthologies and unique copies. Two appendices list paperback editions and orphan pictures, and there is a useful bibliography and index of authors.

Forman, H. Buxton. **The Books of William Morris Described, With Some Account of his Doings in Literature and in the Allied Crafts*. [<http://www.archive.org/details/booksofwilliammo00formrich>]* London: Frank Hollings, 1897.

Well-illustrated, though somewhat unsystematic, descriptive bibliography. Standard until LeMire 2006, despite the unreliability of the information about the earlier editions of Morris's books, which included forgeries. Contains an introduction to Morris's life, chronologically arranged sections on all the major and minor works, and an appendix with lists of contributions to periodicals, lectures and addresses, and Kelmscott publications.

LeMire, Eugene D. *A Bibliography of William Morris*, London: British Library and Oak Knoll Press, 2006.

The definitive bibliography of Morris's works which largely supersedes Forman 1897. Generously illustrated, and chronologically organised, it is comprised of five sections: all editions to 1915 and first editions to the present; contributions to books; collections and anthologies; contributions to periodicals; forgeries, as well as appendices on printed accounts of interviews and ephemera.

Peterson, William S. *A Bibliography of the Kelmscott Press*. Oxford: Oxford University Press, 1984. Definitive illustrated bibliography. Includes a detailed introduction and lists of published works, unfinished books, advertising circulars, ephemera, contracts and memoranda, as well as an index of collections and of association copies of Kelmscott Press books.

Scott, Temple. **A Bibliography of the Works of William Morris*. [<http://www.archive.org/details/abibliographywo01scotgoog>]* London: G. Bell and Sons, 1897. Useful early bibliography with complete descriptions and collations divided into sections on: original poems; romances; art; socialist writings; translations; contributions to periodicals and magazines; articles on Morris; reviews and criticisms of his writings; publications of the Kelmscott Press; and a chronological summary.

Walsdorf, John J. *William Morris in Private Press and Limited Editions: A Descriptive Bibliography of Books by and about William Morris, 1891-1981*. Phoenix, AZ: Oryx Press, 1983. Well-illustrated bibliography in two sections: Kelmscott Press books (inscribed and association copies from 1891 to 1898), and books by and about Morris in private press and limited editions, 1891-1981, arranged by press. Also includes a brief chronology, and extensive appendix consisting of reproductions of Kelmscott Press auction and sales catalogues, a list of catalogue prices 1975-1982, and useful indexes.

COLLECTED WORKS

The first and only collected edition of Morris's works, Morris 1910-15, was produced by his daughter May, and is found in most libraries. Morris 1936 -- two more volumes of supplementary material -- should be seen as the capping stone to the *Collected Works*. The original 24 volumes were reprinted in 1966, and are currently available in affordable paperback from Elibron Classics. The Thoemmes Press (Bristol) William Morris Library also reprinted selected volumes, as well as other contemporary primary texts, with new introductions by Morris experts, in 1994 and 1996. Even 26 volumes, however, do not exhaust Morris's enormous output. His numerous contributions to socialist newspapers are reprinted for the first time in Salmon 1994 and Salmon 1996, and many previously unpublished lectures are made available in LeMire 1969. Much of Morris's work is also easily accessible online, in the authoritative and scholarly Morris Online Edition, and in the older but very extensive William Morris Internet Archive.

LeMire, Eugene. D., ed. *The Unpublished Lectures of William Morris*. Detroit: Wayne State University Press, 1969.

Well-annotated collection of ten important lectures, with a brief chronology of the principal events in Morris's life, a useful introduction, and two extensive appendices: a calendar of Morris's platform career from 1877 to 1896, listing his every public appearance, and a bibliographical checklist of his speeches and lectures.

Morris, May, ed. *The Collected Works of William Morris*. 24 vols. London: Longmans, Green, 1910–15.

The standard print edition which contains most of Morris's writings, organised chronologically. The introductory material by May Morris provides invaluable biographical and contextual information.

Morris, May, ed. *William Morris: Artist, Writer, Socialist*. 2 vols. Oxford: Basil Blackwell, 1936.

Illustrated two-volume supplement to Morris 1936 containing essays, articles, and lectures (in full and as excerpts with commentary) on crafts and design, preservation, printing, and politics, as well as juvenilia, poems, and letters. The interpolated chapters of biographical material by May are indispensable. Appendices include a list of drafts, a calendar of principal events in Morris's life, a list of lectures, errata, and index to Morris 1910-15.

Morris Online Edition [<http://morrisedition.lib.uiowa.edu/>]

A searchable, newly edited scholarly edition of Morris's poetry, translations, romances, journals, and selected prose. Includes introductions, annotations, textual notes, variants, and digitised images of manuscripts and Kelmscott Press versions, as well as supplementary material such as secondary bibliographies with links to pdfs of articles and chapters, links to biographical sources, and checklists of writings.

Salmon, Nicholas, ed. *Journalism: Contributions to "Commonweal" 1885–1890*. Bristol: Thoemmes, 1996.

Reprints the columns of political comment dealing with contemporary news and events that Morris contributed to the *Commonweal*. An unrivalled source for Morris's views on contemporary issues, the volume also includes an extensive scholarly introduction and a chronology for the years 1885 to 1890.

Salmon, Nicholas, ed. *Political Writings: Contributions to "Justice" and "Commonweal" 1883–1890*. Bristol: Thoemmes, 1994.

Along with Salmon 1996, makes available for the first time all of Morris's articles in *Justice* and the *Commonweal*. Also reprints the full text of *Socialism from the Root Up*, and includes a bibliographical listing of Morris's 484 signed journalistic contributions. The introduction provides indispensable background to Morris's political activities.

The William Morris Internet Archive. *Marxists Internet Archive

[<http://www.marxists.org/archive/morris/>]*

Offers a one-of-a-kind selection of transcriptions of Morris's writings from 1870 to 1896, concentrating primarily on his essays, lectures, newspapers contributions, and miscellaneous prose, as well as the major poetry and fiction from this period. Also includes photographs, a brief biography with links, a bibliography, and the full text of Nicholas Salmon and Derek Baker's *The William Morris Chronology* (1996).

ANTHOLOGIES

Numerous anthologies of Morris's works have appeared over the years, in particular collections of essays and poetry, often edited by famous scholars and critics such as Holbrook Jackson, G. D. H. Cole, and Geoffrey Grigson. Many of them are now hard to come by; today, the most easily available by far is Wilmer 2004, a mass-market publication geared at students and the general reader. Also geared at students, though harder to obtain, is a paperback series consisting of Miele 1996, Poulson 1996, and Salmon 1996, which presents thematically arranged selections of Morris's writings on architecture, design, and history respectively. For an anthology devoted specifically to politics, the best place to turn is Morton 1984, whilst Peterson 1982 brings together Morris's most important pronouncements on the art of the book. Naylor 2004 is unusual in being biographical rather than thematic in intent. It offers a selection not just of Morris's writings, but of his designs, and pays attention, unlike any other anthology, to all aspects of his output. Morris 1902 is an early collection of essays which contains some very rare pieces.

Miele, Chris, ed. *William Morris on Architecture*. Sheffield: Sheffield Academic Press, 1996.

Reprints a selection of Morris's essays, addresses, manifestos, letters, and stories dealing with architecture. Also includes an explanatory introduction focusing on early and mature writings, a note on texts, a selection of black and white plates, and a bibliography and further reading.

Morris, William. **Architecture, Industry and Wealth: Collected Papers*.

[<http://www.archive.org/details/architectureindu00morriala>]* London: Longmans, Green, 1902.

A collection of essays and lectures dealing with the decorative arts, architecture, socialism, and history, which reprints some pieces not found in any other edition of Morris's work. Indicates initial place of delivery or publication.

Morton, A. L., ed. *Political Writings of William Morris*. 2nd ed. London: Lawrence and Wishart, 1984.

Collection of some of Morris's most important lectures, articles, reviews, and letters on politics, from 1877 to his death. With an extensive introduction, and prefatory notes.

Naylor, Gillian, ed. *William Morris by Himself: Designs and Writings*. London: Time Warner, 2004.

Originally published in 1988. Offers a roughly chronological selection of Morris's poetry, prose, non-fiction, letters, and other written matter, interspersed with many colour photographs, and divided up into categories with brief editorial introductions. Includes descriptions of Morris by those who knew him, a biographical guide to the personalities mentioned in the text, and list of houses containing decorations by Morris.

Peterson, William S., ed. *The Ideal Book: Essays and Lectures on the Arts of the Book by William Morris*. Berkeley: University of California Press, 1982.

A beautifully produced and illustrated volume, with an extensive introduction, which reproduces all of Morris's lectures and essays on the arts of the book, including "A Note by William Morris on his Aims in Founding the Kelmscott Press." Includes two appendices: on the history of the Kelmscott Press, and four periodical interviews from the 1890s focusing on Morris's printing activities.

Poulson, Christine, ed. *William Morris on Art and Design*. Sheffield: Sheffield Academic Press, 1996.

Reprints letters, circulars, and extracts from lectures and articles; divided into thematic sections on the Firm, stained glass, textiles, furnishing and decorating a house, printing, and art and society. Also includes a helpful introduction, notes on texts, a bibliography and further reading.

Salmon, Nicholas, ed. *William Morris on History*. Sheffield: Sheffield Academic Press, 1996.

Reprints a selection of Morris's historical writings, primarily from the 1880s, including five lectures, three articles, and portions of *Socialism from the Root Up*. The introduction on Morris's historical theory offers a handy resume of the longer discussion in Salmon 2001 (cited in *Romance*).

Wilmer, Clive, ed. *News from Nowhere and Other Writings*. London: Penguin, 2004.

New edition, fully annotated, with a chronology and useful introduction. Besides the full text of the utopia, Wilmer also includes five important lectures, representative short romances, occasional prose, and a few letters.

INDIVIDUAL WORKS

Although most of Morris's oeuvre may be found in the editions cited in *Collected Works*, there are some texts which have never been reprinted, have only appeared individually, or have come out in notable modern editions. Among the latter, Boos 2002 is the most impressive in terms of scholarship, while Wiens 1994 provides useful supplementary information to the text printed in Morris 1936 (in *Collected Works*). Morris and Bax 1893 and Morris and Magnússon 1891-1905 do not exist in modern editions and have not been included in any collected works, although they represent key aspects of Morris's output as a socialist and a translator respectively. Morris 1981 provides a facsimile of a manuscript – an important example of Morris's calligraphy -- which is otherwise inaccessible to the general public; and Fitzgerald 1982 reprints from manuscript the unfinished fragments of Morris's

only novel. Finally, Boos 2008 is an example of a text which has appeared elsewhere in parts, but has only recently been printed in full and with commentary.

Boos, Florence S., ed. *The Earthly Paradise*. 2 vols. New York: Routledge, 2002.

The definitive (and only) modern edition of Morris's epic poem by an important Morris scholar. Includes an extensive introduction with detailed textual history, full annotation, useful critical remarks preceding every section of the poem, list of drafts of early versions of the tales, collations, and many illustrations from the Kelmscott edition of the poem and *A Book of Verse*.

Boos, Florence S., ed. *Our Country Right or Wrong: A Critical Edition*. London: William Morris Society, 2008.

First publication of the full manuscript of Morris's 1880 lecture on foreign policy and war from the British Library, partially reprinted in Morris 1936. Also includes Florence's Boos's essay "Dystopian Violence: William Morris and Pacifism." Both texts were originally published in *The Journal of Pre-Raphaelite Studies* 14 (Spring 2005): 15-56.

Fitzgerald, Penelope, ed. *The Novel on Blue Paper by William Morris*. New York: Journeyman Press, 1982.

First publication, from manuscript, of Morris's untitled, unfinished novel of 1872, which deals with a love triangle set in the Upper Thames valley, based on his own experiences with Dante Gabriel Rossetti and Jane Morris. Includes useful introduction and speculation on the further development of the narrative.

Morris, William. *A Book of Verse: A Facsimile of the Manuscript Written in 1870 by William Morris*. London: Scholar Press, 1981.

First published in a limited edition in 1980, this is a colour facsimile reproduction of the calligraphic manuscript of poems Morris presented to Georgiana Burne-Jones. Two brief essays on Morris's life and on the creation of the book preface the facsimile.

Morris, William, and E. Belfort Bax. *Socialism: Its Growth and Outcome*. London: Swan Sonnenschein, 1893.

Never reprinted resume of Morris's historical socialist thought, written in collaboration with the Marxist philosopher Bax, and offering a survey of social development from ancient times to future communism. An earlier version of the text is found in Salmon 1994.

Morris, William, and Eiríkr Magnússon, eds. *The Saga Library*. 6 vols. London: Bernard Quaritch, 1891–1905.

Collaborative project between Morris and Magnússon, completed by the latter after Morris's death, and containing their translations of selected Icelandic Sagas, *The Heimskringla*, and a volume of notes and indices. The prefaces are particularly useful for Morris's views of Old

Norse literature and “Teutonism,” and for Magnússon’s assessments of Morris’s style and working method.

Wiens, Pamela Bracken, ed. *The Tables Turned*. Athens, OH: Ohio University Press, 1994.

Modern edition of Morris’s socialist play. Includes useful contextual material on its biographical genesis, performances, and reception, and place in the wider history of drama.

LETTERS, DIARIES, AND INTERVIEWS

Although some of Morris’s letters have been published before, in scattered memoirs, studies, and biographies, and in Philip Henderson’s *The Letters of William Morris to his Family and Friends* (1950), Kelvin 1984–96 is the definitive collection which supersedes all previous publications. Similarly, although some newspaper interviews with Morris have appeared as appendices to other studies and collections, Pinkney 2005 brings together in one place most of the important specimens. Boos 1985 is a thoroughly annotated edition of Morris’s diary for the year 1887, without which any overview of his personal papers would be incomplete.

Boos, Florence S., ed. *William Morris’s Socialist Diary*. London: Journeyman Press, 1985.

Edition of Morris’s diary dealing with his socialist activities. Contains reproductions of photographs and other documents, an informative introduction, extensive footnotes, and very helpful biographical notes.

Kelvin, Norman, ed. *The Collected Letters of William Morris*. 4 vols. Princeton: Princeton University Press, 1984–96.

With over two thousand letters, this is an essential source for any contemporary study of Morris, and a necessary supplement to the biographies. Comprehensively and meticulously annotated, extensively illustrated, and featuring in-depth introductions to each volume, and a chronology of Morris’s life.

Pinkney, Tony, ed. *We Met Morris: Interviews with William Morris, 1885–96*. Reading: Spire Books, 2005.

Collection of reprints of thirteen interviews with Morris from various contemporary newspapers, both socialist and mainstream; also contains an introduction and a bibliography of the works of Nicholas Salmon. Topics include the arts and crafts, architecture, printing, anarchism, and women.

DECORATIVE ARTS

There is more published on Morris and the decorative arts than in almost any other sub-field of Morris studies. Most books on Pre-Raphaelite art, Art Nouveau, and the arts and crafts movement feature sections on Morris, and numerous coffee-table books for the general reader, as well as catalogues of exhibitions from across the world, are exclusively dedicated to Morris’s design activities. Waggoner

2003 is just one example of the latter, and like all the best specimens, it includes wide-ranging essays as well as enticing reproductions. Parry 1996 is another multi-author collection that may be used as a jumping off point to explore aspects of Morris's design work, while a fuller single-author introduction may be found in Watkinson 1967. Stansky 1985 is an outstanding historical survey of the arts and crafts movement and Morris's role in it, while Harvey and Press 1991 come at the activities of Morris and Co. from the more focused angle of business history. Parry 1983 and Sewter 1974-5 may both be placed under the heading of technical surveys, focusing on Morris's textiles and stained glass respectively, while Arscott 2008 takes a formal rather than historical or technical approach to analysing Morris's designs.

Arscott, Caroline. *William Morris and Edward Burne-Jones: Interlacings*. London: Yale University Press, 2008.

Speculative and not always historically informed, this is nevertheless a distinctive example of the theoretically formal approach to the analysis of Morris's designs, and study of the aesthetic relationship between the two artist friends. Chapters focus alternately on Morris's wallpaper designs and Burne-Jones's painting series, cartoons, and stained glass designs.

Harvey, Charles, and Jon Press. *William Morris: Design and Enterprise in Victorian Britain*. Manchester: Manchester University Press, 1991.

The definitive and only full-length study of Morris's career as a businessman; includes illustrations, figures, and tables. Offers a chronological account of Morris and Co., beginning with 'Morris before the firm' and finishing with Merton Abbey and Kelmscott, and focusing not just on his finances and business methods, but on his customers, collaborators, and motivations, as well as market and taste formation.

Parry, Linda, ed. *William Morris: Art and Kelmscott*. Woodbridge, Suffolk: Boydell Press, 1996.

Illustrated collection of essays (some new, some reprinted older ones) in two parts: the first focusing on Morris's business career, painting, early stained glass, and embroidery, and the second on Kelmscott Manor, Morris's relationship with it, and its restoration in the twentieth century.

Parry, Linda. *William Morris Textiles*. London: Weidenfeld and Nicolson, 1983.

Well-illustrated technical survey of Morris's textiles, focusing on embroidery, printed and woven textiles, carpets, tapestries, interior design and the retail trade, and including a descriptive chronological catalogue of Morris and Co.'s patterns for printed textiles, and an appendix on dating Morris textiles and list of Morris textiles in public collections.

Sewter, A. Charles. *The Stained Glass of William Morris and his Circle*. 2 vols. New Haven: Yale University Press, 1974-5.

Extensively illustrated catalogue. Volume one includes chapters on the Victorian revival of the art of stained glass, and on the stained glass produced by the Morris Firm and associated designers, a glossary of technical terms, and an appendix listing the Firm's glass-painters and glaziers. Volume two presents a complete descriptive list of the windows made by Morris and Co. in the UK and other countries, with six appendices, including the collection of the Firm's sketch-designs, as well as indices of owners, donors, subjects, and other details.

Stansky, Peter. *Redesigning the World: William Morris, the 1880s, and the Arts and Crafts*. Princeton: Princeton University Press, 1985.

A detailed study of the history of the arts and crafts movement and Morris's place within it, focusing on the context of the 1880s, with chapters devoted to the Century Guild, the Art Workers' Guild, and the Arts and Crafts Exhibition Society. An appendix reprints W. B. Yeats's review of an 1890 arts and crafts exhibition.

Waggoner, Diane, ed. *The Beauty of Life: William Morris and the Art of Design*. London: Thames and Hudson, 2003.

Published to coincide with the exhibition of the same title at the Huntington Museum, this is a well-illustrated collection of essays devoted to Morris's Firm, stained glass and church decoration, house decoration, the art of the book, Morris's own and his associates' life in design, as well as Morris's influence on American arts and crafts and British design after Morris.

Watkinson, Ray. *William Morris as Designer*. London: Studio Vista, 1967.

Short but seminal study of Morris's design work. After a chapter on Morris's life, Watkinson discusses the Firm, Morris's precursors in design reform, and particular aspects of his work, such as stained glass, pattern design, printing, and the wider arts and crafts movement, ending with modernism. Includes ninety illustrative plates.

BOOK ARTS

Morris's contribution to the book arts and the history of printing, especially through the founding of the Kelmscott Press, has long been a topic of scholarly attention, and for much of the twentieth century Sparling 1924 provided the definitive account of the Press and its publications. This has now been superseded by the masterly history Peterson 1991, which together with Thompson 1996 and the essays in Needham 1976 provides a comprehensive historical, bibliographic, and technical overview of Morris's engagement with and influence on book design on both sides of the Atlantic. Recently, critics have taken a more theoretical turn, and attention has focused on the interconnections between Morris's printing activities and his other endeavours, whether literary, as in Bennett 2009 and Maxwell 2002, or socialist, as in Miller 2008. The essays in Miles 2004 represent the variety of trends in this sub-field of Morris scholarship today.

Bennett, Phillippa. *The Last Romances and the Kelmscott Press*. London: The William Morris Society, 2009.

This illustrated 2006 Kelmscott Lecture analyses the Kelmscott Press editions of Morris's last romances, and considers the relationship between the "narratives and their material manifestation," arguing that what brings Morris's writing and printing activities of the 1890s together is a focus on "the art of wonder."

Maxwell, Richard, ed. *The Victorian Illustrated Book*. Charlottesville: University Press of Virginia, 2002.

Includes two chapters on Morris and the book arts: "William Morris before Kelmscott: poetry and design in the 1860s" by Elizabeth K. Helsinger and "Beyond reading: Kelmscott and the modern" by Jeffrey Skoblow. Both depart from the usual historicist approach to Morris's printing and consider in more abstract terms the connection between Morris' pattern designs and his verse and book-making, and the unspeakable materiality of the Kelmscott reading experience.

Miles, Rosie, ed. *Journal of William Morris Studies: Morris and the Book Arts* 15.4 (Summer 2004).

This well-illustrated special issue includes articles on topics ranging from illuminated manuscripts, illustration, and the Kelmscott Press, to Pre-Raphaelite art and collectors, and a generous selection of reviews dealing with scholarship on Morris-related art and illustration. Robert Coupe contributes a useful postscript of additional titles to Coupe 2002 (cited under *Bibliographies*).

Miller, Elizabeth C. "William Morris, Print Culture and the Politics of Aestheticism." *Modernism/Modernity* 15.3 (September 2008): 477–502.

Historically and theoretically informed analysis, with illustrations, of Morris's "two major experiments in socialist print," the *Commonweal* and the Kelmscott Press, and their politics, arguing that they are positioned at the intersection of Aestheticism and socialism, and establish a "utopian space."

Needham, Paul, ed. *William Morris And the Art of the Book*. New York: Pierpoint Morgan Library, 1976.

A well-illustrated catalogue of an eponymous exhibition held at the Pierpont Morgan Library in 1976. Includes a series of important essays on William Morris as book collector, as calligrapher, and as typographer. The catalogue focuses on calligraphy, printing and book design, and Morris's library: "Documentation, Manuscripts, Incunabula."

Peterson, William S. *The Kelmscott Press: A History of William Morris's Typographical Adventure*. Oxford: Oxford University Press, 1991.

Definitive illustrated history of the Kelmscott Press by the foremost expert on Morris's printing activities. Discusses the context of Victorian printing, Morris's interest in the books arts, and all

aspects of the press, from the business operation to its legacy. Includes appendices reconstructing Emery Walker's 1888 lecture, a review by Oscar Wilde, a transcription of press expenses, and a checklist of the Kelmscott Press books.

Sparling, H. Halliday. * *The Kelmscott Press and William Morris Master-Craftsman*

[<http://www.archive.org/details/kelmscottpresswi00spar>]* London: Macmillan, 1924.

The first standard history of the Kelmscott Press written by Morris's son-in-law. Includes technical information, as well as descriptions of Morris's literary output and its contemporary reception; Morris's 'A Note on his Aims in Founding the Kelmscott Press', and Sidney Cockerell's description of the press and annotated list of the books printed there.

Thompson, Susan Otis. *American Book Design and William Morris*. 2nd ed. London: The British Library and Oak Knoll Press, 1996.

Definitive study of Morris's and the Kelmscott Press's influence on American book design, printing, and typography, originally published in 1977. Includes over a hundred illustrations, and a useful bibliography.

ARCHITECTURE

Morris's importance as a harbinger of the Modern movement was cemented in the early twentieth century by Pevsner 1991, and his role as the founder of the Society for the Protection of Ancient Buildings has guaranteed him a place in the study of the history of the built environment. Donovan 2008 is the most extensive study of that organisation and his role in it, while the essays in Miele 2005 deal with the same topic from a variety of perspectives. Other aspects of Morris's involvement with architecture are given prominence in Crawford and Cunningham 1997, and Marsh 2005 provides an in-depth case study of his involvement with a particular building, Red House. Boos 1998 takes a different approach in her analysis of the relation of Morris's ideas to Victorian notions of town planning and communal living.

Boos, Florence S. "News from Nowhere and 'Garden Cities': Morris's Utopia and Nineteenth-Century Town-Design." *Journal of Pre-Raphaelite Studies* 7 (Fall 1998): 5-27.

Instructive comparison of Morris's utopian ideas of the organisation of living space to those of other late nineteenth-century thinkers and town planners such as the communitarian anarchist Peter Kropotkin, and the father of garden cities, Ebenezer Howard. Includes a detailed consideration of questions of architecture, demography, and agriculture.

Crawford, Alan, and Colin Cunningham, eds. *William Morris and Architecture*. London: Society of Architectural Historians of Great Britain, 1997.

Collection of papers originally delivered at a centenary symposium organised by the Society of Architectural Historians of Great Britain in 1996. Includes essays on Morris's love of medieval

buildings, the plasterwork of the arts and crafts movement, Philip Webb and architecture, the Art Workers' Guild and the F.A.B.S., other arts and crafts architects, and Morris's influence on modern architecture.

Donovan, Andrea Elizabeth. *William Morris and the Society for the Protection of Ancient Buildings*. London: Routledge, 2008.

A history of the Society for the Protection of Ancient Buildings that Morris founded in 1877, and of historic preservation and restoration in the late nineteenth century. Analyzes the context of the Gothic Revival, Morris's motivations, the activities of the SPAB in Britain up to the present day, and its influence in France and Germany.

Marsh, Jan. *William Morris and Red House: A Collaboration Between Architect and Owner*. London: National Trust Books, 2005.

Lavishly produced and illustrated history of Red House by a major scholar of the Pre-Raphaelites. Red House, designed by Philip Webb, was Morris's first house, and served as a catalyst for the foundation of Morris and Co. Includes a list of places to visit.

Miele, Chris, ed. *From William Morris: Building Conservation and the Arts and Crafts Cult of Authenticity, 1877-1939*. London: Yale University Press, 2005.

Collection of essays on the history of the Society for the Protection of Ancient Buildings, dealing with Morris's role in the organisation, Philip Webb and other architects associated with it, its ecclesiastical focus and off-shoots, its influence in Europe and America and activities today, and a comparison with the National Trust and state and private preservation efforts. Appendices include Morris's Manifesto and statistical information about early membership.

Pevsner, Nikolaus. *Pioneers of Modern Design: From William Morris to Walter Gropius*. Rev. ed. London: Penguin, 1991.

One of the seminal books in the history of the applied arts and architecture, originally published in 1936 as *Pioneers of the Modern Movement*. Argues that Morris pioneered modern design and was one of the founders of the Modern movement, whose ideas were ultimately transmitted to the German Bauhaus. Secured Morris's significance for several generations.

POETRY

Although Morris's poetry has always been a subject of interest for literary critics and other poets, as Drinkwater 1912 demonstrates, and overviews of Victorian poetry cannot fail to include it, its fortunes did not prosper for much of the twentieth century. The standard approach was to dismiss it altogether, with the possible exception of *The Defence of Guenevere*, a bias patently manifest in Riede 1984. However, by the 1980s a revaluation was already underway, and though Morris's first volume of verse has remained a favourite with critics, as Armstrong 1993 confirms with her innovative reading, other poems have also become the subject of intense scrutiny, *The Earthly Paradise* and *Sigurd the*

Volsung foremost among them. Boos 1990 and Skoblow 1993 take opposite approaches to analysing the former, while Dentith 2006 engages with the latter (and should be read in tandem with Herbert Tucker's analysis of Morrisian epic in *Epic: Britain's Heroic Muse, 1790-1910* (2008)). In the last several decades, numerous journal articles, as well as collections published under the auspices of the William Morris Society, have reassessed Morris's poetic corpus: a vast output, represented here only by Boos 1996, who has herself been responsible for producing many more new treatments of Morris's poetry than could be accommodated in this section. Helsinger 2008 is a fascinating example of the potential for interdisciplinary study afforded by Morris's poetry. It should be noted that many of the works cited under *Romance* deal to a large extent with Morris's poetry, and could just as easily have been listed here.

Armstrong, Isobel. *Victorian Poetry: Poetry, Poetics and Politics*. London: Routledge, 1993.

A study of Victorian poetry by a major Victorianist which includes a chapter on "A New Radical Aesthetic: The Grotesque as Cultural Critique: Morris." Examines *The Defence of Guenevere* in the context of Pre-Raphaelite and other Victorian theories of poetry, arguing that it is a manifestation of Ruskin's notion of the "Grotesque."

Boos, Florence S. *The Design of William Morris' "The Earthly Paradise"*. Lampeter: Mellen, 1990.

Illustrated study of the structure and pattern of *The Earthly Paradise*, with summaries and source studies of particular tales, comparisons of different versions, and analysis of the narrative links. Places the poem in the context of Morris's oeuvre, and argues for an evolution in tone and underlying philosophy over the course of the poem's books. Reprints early drafts and tales omitted from the published poem.

Boos, Florence S., ed. *Victorian Poetry: William Morris: 1834-1896* 34.3 (Autumn 1996).

Special centenary issue featuring articles on *The Defence of Guenevere*, *The Earthly Paradise*, *Sigurd the Volsung*, *Poems by the Way*, the late prose romances, and other poems, and considering topics such as epic narrative, saga, art, and language.

Dentith, Simon. *Epic and Empire in Nineteenth-Century Britain*. Cambridge: Cambridge University Press, 2006.

Study of the relationship between Homeric and Northern epic, national identity, and the novel in nineteenth-century Britain, by a scholar who has published prolifically on Morris's poetry. Includes a discussion of *Sigurd the Volsung* as a national epic, a comparison with Tennyson, and an analysis of the poem's diction.

Drinkwater, John. * *William Morris: A Critical Study*.

[<http://www.archive.org/details/williammorriscr00drinuoft>]* London: Martin Secker, 1912.

Study of Morris's poetry by a Georgian poet which proceeds in chronological order from *The Defence of Guenevere* to the socialist lyrics and *Poems by the Way*. Good example of early

impressionistic criticism which holds poetry to be Morris's greatest and most representative achievement.

Helsing, Elizabeth K. *Poetry and the Pre-Raphaelite Arts: Dante Gabriel Rossetti and William Morris*. London: Yale University Press, 2008.

Illustrated study which analyses how the arts enabled new insights into poetic composition by examining the links between the poetic and artistic practices of Morris and Rossetti (both Pre-Raphaelite poet-artists). Considers the Pre-Raphaelite renewal of poetry via the strategies of "attention," "repetition," and "translation," and their influence on twentieth-century poetry.

Riede, David G. "Morris, Modernism, and Romance." *English Literary History* 51.1 (Spring 1984): 85-106.

A formal analysis, indebted to Frye, which argues that *The Defence of Guenevere* "demonstrates a remarkable modernity" in its concern with form and language, and with the meaning of medieval romance in the modern world. Considers the influence of Keats and Tennyson, and contrasts the volume with Morris's narrative poetry to the detriment of the latter.

Skoblow, Jeffrey. *Paradise Dislocated: Morris, Politics, Art*. Charlottesville: Virginia University Press, 1993.

Dense, theoretically informed study of *The Earthly Paradise* which argues for its radicalism and centrality to Morris's political vision, and explores Morris's use of the "materialist imagination." Considers ways of reading the poem, its critique of capitalism, and relationship with romanticism.

ROMANCE

In Morris's canon, romance is a capacious category, encompassing both prose and verse, and though many of the texts included in this section deal with Morris's poetry and utopian writing (see *Poetry* and *Utopia*), they will be considered here for what they have to say about the series of fantasy narratives known as the prose romances. Although they have always had their admirers -- Lewis 1969 is a brief but masterly early appreciation (and more can be found in Faulkner 1973 cited under *Reception*) -- the late prose romances long suffered from critical neglect, and were the last portion of Morris's oeuvre to be recovered. The scholarly revaluation began in the 1960s with Jessie Kocmanova, and continued in the 1970s with Frederick Kirchhoff, Richard Mathews, and Blue Calhoun. Many of their publications are now very difficult to access (with the exception of Mathews's recent placement of Morris in the fantasy tradition in his *Fantasy: The Liberation of Imagination* (2002)), but a clutch of important studies from the 1970s and 80s is more generally available in libraries: Oberg 1978, Silver 1982, and Hodgson 1987. Though different from each other in terms of focus and selection of texts, these monographs share a thematic, formalist, and occasionally Jungian approach, underwritten by a deep awareness of the contemporary intellectual context. A new phase in the reception of the romances was inaugurated by Boos 1984, and culminated in the work of

Salmon 2001, whose wide-ranging contribution to Morris studies is only partially reflected here. This phase was concerned with placing the romances in relation to Morris's evolving political and historical thought (see also Vaninskaya 2010 cited under *Politics*), although questions of historiography had preoccupied earlier critics as well. Most recently, critics have explored in greater depth the romances' decorative quality, via their engagement with aestheticism: Bolus-Reichert 2007, and repudiation of realism: Plotz 2007 – a line of interpretation that goes back to Brantlinger 1975 (cited under *Utopia*).

Bolus-Reichert, Christine. "Aestheticism in the Late Romances of William Morris." *English Literature in Transition* 50.1 (2007): 73–95.

Argues that Morris's late prose romances embody a turn to aestheticism, which is nevertheless reformist. Situates the romances within the literary context of the 1880s and 90s, analyses their contemporary reception, and emphasises their pictorial quality and the importance of "active looking" through a series of close readings.

Boos, Florence S. "Morris's German Romances as Socialist History." *Victorian Studies* 27.3 (Spring 1984): 321–42.

Argues that the Germanic romances are "imaginary reconstructions of a proto-socialist past" whose idealisation of tribal life looks forward to Morris's utopia but circumscribes his "social vision." Traces the correspondences with and differences from earlier sources such as Gibbon, the possible influence of Engels, and the relationship to Morris's own historical writing with regard to the themes of violence, disease, class divisions, and popular art.

Hodgson, Amanda. *The Romances of William Morris*. Cambridge: Cambridge University Press, 1987.

Examines the reasons Morris turned to medieval romance forms, and offers an explanation of the genre. Good close readings of particular texts analyze their symbolism and place them briefly but concisely in their respective historiographical contexts.

Lewis, C. S. "William Morris." In *Selected Literary Essays*. Edited by Walter Hooper, 219–31.

Cambridge: Cambridge University Press, 1969.

Seminal early meditation on Morris's late romances, originally published in 1939. Considers their style of simplicity and generality, their "Northernness," eroticism, medievalism, paganism, fascination with immortality, and socialist focus on solidarity and community.

Oberg, Charlotte H. *A Pagan Prophet: William Morris*. Charlottesville: University Press of Virginia, 1978.

Argues for a unity of pagan values such as regeneration and destiny in the poetry and prose romances. The readings of the romances are particularly useful for their explanations of the intellectual context of the time.

Plotz, John. "Nowhere and Everywhere: The End of Portability in William Morris's Romances." *English Literary History* 74.4 (2007): 931-56.

An examination of *News from Nowhere* and Morris's late prose romances which argues that Morris produced texts that in their depersonalisation, erasure of differences, and lack of character depth aimed towards achieving a socialist "equality of condition" that was at the opposite end from the prevailing Victorian realist aesthetic.

Salmon, Nicholas. "A Study in Victorian Historiography: William Morris's Germanic Romances." *Journal of the William Morris Society* 14.2 (Spring 2001): 59–89.

Very detailed and systematic overview of the development of Morris's historical theory in his lectures and articles, its roots in contemporary historiography and anthropology, and its embodiment in the Germanic romances.

Silver, Carole. *The Romance of William Morris*. Athens: Ohio University Press, 1982.

Excellent close readings of Morris's early and late prose romances and entire poetic output fit together into a unified narrative of the development of Morris's attitude to love, death, and fate – from despair and idealisation to reconciliation and transcendence of the individual in the social. Provides a thorough grounding in the contemporary intellectual context and in Morris's sources.

MEDIEVALISM

The one common element across all of Morris's activities in literary, artistic, and political fields is what is known as his medievalism, and general studies of Victorian medievalism have always placed him centre-stage. But the term, especially when connected with someone whose output was as multifarious as Morris's, is subject to many interpretations. Perhaps the most straightforward (King Arthur, Chaucer, etc.) is embodied in Banham and Harris 1984. But Morris's medievalism also stretched to encompass the Old North, to translations of Icelandic sagas and writing with Norse themes. This is the subject of Wawn 2000 and Swannell 1961, both of whom take a sympathetic view of Morris's achievements. Shippey 1982 and Whitla 2001 are important additions to this literature, the former linking Morris's medievalism to philological reconstruction, the latter drawing connections between Morris's Icelandic preoccupation and his calligraphic practices. All four texts, despite their differing approaches, represent a new development when set by the side of Hoare 1937, a telling example of the earlier negative reception of Morris's northern writings. Grennan 1945 and Waithe 2006, though unlike each other in most respects, are both major studies that try to encompass the whole spectrum of Morris's medieval interests. Grennan considers the relationship between his historical scholarship, his politics, and the whole range of his writings, while Waithe brings into the discussion of medievalist poetry and prose Morris's accomplishments in design and architectural preservation. Both of them draw upon and contribute to the historiographical approach to the romances exemplified by Salmon 2001 and others cited under *Romance*. This is a topic particularly well served by doctoral dissertations, but because they are very difficult to access they have not been included here.

Banham, Joanna, and Jennifer Harris, eds. *William Morris and the Middle Ages*. Manchester: Manchester University Press, 1984.

An illustrated (primarily in black and white) catalogue of an exhibition at the Whitworth Art Gallery, divided into sections on reconstructing the past, Arthuriana, Chaucer, Kelmscott, and various medieval locations, exhibitions, and commissions connected with Morris.

Supplementary essays cover images of the Middle Ages in the early nineteenth century, medieval dress in Pre-Raphaelite painting, Morris's medievalism, and stained glass.

Grennan, Margaret R. *William Morris: Medievalist and Revolutionary*, New York: King's Crown Press, 1945.

Foundational study of the interrelations between Morris's medievalism and socialism, indispensable for the Victorian medievalist historiographical context. Offers an assessment of the development of Morris's own medievalism from the early romances to the Norse writings, with separate chapters devoted to his historic thought, *A Dream of John Ball*, the late prose romances, and *News from Nowhere*.

Hoare, Dorothy M. *The Works of Morris and of Yeats in Relation to Early Saga Literature*. Cambridge: Cambridge University Press, 1937.

Early study of Morris's interest in the sagas, compared with Yeats's and other Celtic Revivalists' interest in Irish literature. Analyses Morris's poetry and prose romances via close readings of his translations and retellings of Norse matter, and offers a generally negative assessment of his achievement (escapist and sickly) in contrast with Yeats's success.

Shippey, T. A. "Goths and Huns: The Rediscovery of the Northern Cultures in the Nineteenth Century." In *The Medieval Legacy: A Symposium*. Edited by A. Haarder, I. Pio, R. Schroder and P. M. Sorensen, 51–69. Odense: Odense University Press, 1982.

Brief but suggestive essay which places Morris's Germanic romances in the context of philological reconstructions of prehistory, both scholarly and literary, in the nineteenth and twentieth centuries. Also offers some intriguing suggestions for the literary sources of various verbal and narrative details.

Swannell, J. N. *William Morris and Old Norse Literature*. London: William Morris Society, 1961.

A brief but indispensable summary of Morris's engagement with Old Norse literature, focusing on the narrative poetry (*The Earthly Paradise* and *Sigurd the Volsung*), on Morris's translations and relations with Eiríkr Magnússon, which culminated in the publication of the *Saga Library*, and on the prose style of the translations.

Waithe, Marcus. *William Morris's Utopia of Strangers: Victorian Medievalism and the Ideal of Hospitality*. Cambridge: D. S. Brewer, 2006.

A wide-ranging study organised around the theme of hospitality. After an introductory chapter on nineteenth-century medievalism, the discussion focuses on the theme of welcome in Morris's business and literary activities of the 1860s, on his attempts to translate the past in the travel, translation and preservation work of the 1870s, and on the Germanic and political romances of the 1880s and 90s. Conclusion assesses the legacy of Morris's "hospitable socialism."

Wawn, Andrew. *The Vikings and the Victorians: Inventing the Old North in Nineteenth-Century Britain*. Cambridge: D. S. Brewer, 2000.

Definitive survey of the Victorian reception of northern antiquity. Includes a chapter on "William Morris and the Old Grey North" which places Morris in the wider context and focuses on the various aspects of his engagement with Iceland: the trips, the poetry, the translations, and the conversion to socialism.

Whitla, William. "'Sympathetic Translation' and the 'Scribe's Capacity': Morris's Calligraphy and the Icelandic Sagas." *Journal of Pre-Raphaelite Studies* 10 (Fall 2001): 27–108.

Ambitious and detailed overview of the connections between Morris's translations from the Norse, archaic diction, historical theory and Teutonic ideology, socialist politics, and practice and theory of calligraphy.

UTOPIA

Perhaps more than in any other sub-field, critics who focus on Morris's utopian writing are participating in a conversation with each other: a conversation that is self-conscious about its debts to the tradition of utopian studies. Much of this conversation has been carried out in the pages of the *Utopian Studies Journal*, which has printed numerous articles over the years devoted to different aspects of Morris's utopianism: Kumar 1994 is just one example by a major scholar in the field. Morris, thanks to *News from Nowhere*, has always occupied a prominent place in literary histories of utopias, as Morton 1952 demonstrates, but theoretical issues -- in particular the fraught relationship between his Marxism and his utopianism -- have also preoccupied many commentators. For this reason, most of the texts cited under *Politics* can illuminate discussions of utopianism, and often engage with them directly. Abensour 1999 (or rather, those of his ideas that are expressed here most succinctly) has been a key text precisely because it addresses the tension between utopianism and Marxism. His analysis has been taken up by Thompson 1977 (cited under *Biographies*) and Levitas 1990, among others. Levitas, in fact, offers an illuminating overview of the major revaluations up to the end of the twentieth century, while more recently Beaumont 2004 has picked up the threads of the theoretical approach. Brantlinger 1975, in his widely influential reading of Morris's utopia, steers a middle course between theory and historicism, focusing instead on the book's place in relation to the main currents of literature in its time.

Abensour, Miguel. "William Morris: The Politics of Romance." Translated by Max Blechman. In *Revolutionary Romanticism: A Drunken Boat Anthology*. Edited by Max Blechman, 125-61. San Francisco: City Lights Books, 1999.

Translation of essay first published in French in *L'Imaginaire Subversif* (1982). A variation on Abensour's important and theoretically sophisticated argument about *News from Nowhere* as an open or ambiguous utopia, whose aim is the "education of desire." Assesses Morris's originality in transcending the closure of both classical utopianism and Marxism through the form of his work.

Beaumont, Matthew. "News from Nowhere and the Here and Now: Reification and the Representation of the Present in Utopian Fiction." *Victorian Studies* 47.1 (Autumn 2004): 33-54.

Theoretically dense analysis of *News from Nowhere* as a "meditation on the conditions of modernity" in relation to contemporary utopian fiction. Argues that the book transforms the utopian form by representing a temporality that is a positive alternative to capitalism rather than an unrepresentable present characteristic of modernity.

Brantlinger, Patrick. "News from Nowhere: Morris's Socialist Anti-Novel." *Victorian Studies* 19.1 (September 1975): 35-49.

Widely cited essay which argues that because Morris believed that art is impossible under capitalism, his utopia is hostile to every aspect of the Victorian tradition of fiction, and represents a conscious criticism of it. Morris rejects the ideal of the individual seer-artist in favour of a notion of "popular art" that is only possible under socialism, and that is indistinguishable from life. The utopia is therefore a "deliberate work of non-art."

Kumar, Krishan. "A Pilgrimage of Hope: William Morris's Journey to Utopia." *Utopian Studies* 5.1 (1994): 89-107.

Historically aware argument that *News from Nowhere* is an example of a new type of utopia which is self-conscious about literary form, and aims to evoke a mood and portray a subjective experience. Analyses the different kinds of utopian journey-cum-pilgrimage found in the book, and their contribution to the narrator's intellectual and emotional education.

Levitas, Ruth. *The Concept of Utopia*. London: Philip Allan, 1990.

Important theoretical study of utopianism which includes a chapter on "The education of desire: the rediscovery of William Morris" dealing with the relationship between Marxism and utopia, and form and function in *News from Nowhere*. Considers Morris's thought on art, work and alienation in comparison with Ernst Bloch, and offers a useful summary of the twentieth-century re-evaluations of Morris.

Morton, A. L. *The English Utopia*. London: Lawrence and Wishart, 1952.

Seminal study by a Marxist scholar of the history of utopian literature from the Middle Ages to the twentieth century. Includes a chapter on "The Dream of William Morris" which broaches themes that have since been explored in more detail by many other scholars. Reads *News from Nowhere* as the culmination of the utopian tradition, in the context of Morris's thought, and of contemporary socialist and anti-socialist utopias by Edward Bellamy and others.

POLITICS

Although Thompson 1977 (cited under *Biographies*) should be the first stop for anyone wishing to find out about Morris's politics, so much has been written about them that, alongside the decorative arts, this may be considered the best studied of Morris's fields of endeavour. Morris has always figured in histories of British socialism, all the way up to Mark Bevir's 2011 *The Making of British Socialism*. But the most monumental work devoted exclusively to Morris's socialist thought, eclipsing even Thompson 1977, is Meier 1978. It is also the final and loudest note in the Marxist reappropriation of Morris, and should therefore be balanced out with more recent studies that have less of an ideological axe to grind. Kinna 2000 is a good corrective, and may be taken as a summation of her many shorter studies of Morris's political thought, especially in relation to such contemporaries as Bax and Kropotkin. Morris has been fruitfully considered in relation to anarchism by scholars other than Kinna, and though now this angle of approach has become something of a commonplace (see Boos and Silver 1990 cited under *Edited Collections*, and David Goodway's *Anarchist Seeds Beneath the Snow* (2006)), Hulse 1970 was one of the first to open it up. Holzman 1984 offers another useful analysis of the anarchist connection, though from a somewhat different point of view. Art historians and literary critics, as well as historians and political scientists, have had a lot to say about Morris's politics, and Eisenman 2005 and Goode 1971 are both excellent examples of the new insights that can be reached when the book, in both its material and literary aspect, is taken as the object of study rather than as incidental evidence. Most recently, Morris's political ideas have been considered in relation to aspects of fin de siècle culture usually neglected by older scholars: Vaninskaya 2010 places them in the context of the romance revival, while Livesey 2007 examines them from the perspective of gender and aestheticism.

Eisenman, Stephen. "Communism in Furs: A Dream of Prehistory in William Morris's *John Ball*." *Art Bulletin* 87.1 (March 2005): 92–110.

A brilliant and generously illustrated examination of Morris's *A Dream of John Ball* from all possible angles, taking in the publication history, close formal and bibliographical reading of the text, the underlying anthropological theories of primitive communism and histories of the Peasants' Revolt, the tale's place in Morris's own theory of social development, and its legacy. Includes a fascinating art historical analysis of Burne-Jones's frontispiece for the romance.

Goode, John. "William Morris and the Dream of Revolution." In *Literature and Politics in the Nineteenth Century*. Edited by John Lucas, 221–80. London: Methuen, 1971.

A seminal reassessment of Morris's socialist aesthetic and use of dream which argues that his neglect of pessimistic realism was an attempt to create a "revolutionary literature." Offers important readings of Morris's lectures, *Sigurd the Volsung*, *A Dream of John Ball*, the Germanic romances, and *News from Nowhere* in the context of contemporary historiography and realist fiction by Gissing and Hardy.

Holzman, Michael. "Anarchism and Utopia: William Morris's *News from Nowhere*." *English Literary History* 51.3 (Autumn 1984): 589-603.

Detailed analysis of the circumstances of the utopia's appearance in the pages of the *Commonweal*, in the context of the contemporaneous anarchist debate that led to the disintegration of the Socialist League. Argues that *News from Nowhere* was Morris's intervention in the argument against anarchism.

Hulse, James W. *Revolutionists in London: A Study of Five Unorthodox Socialists*. Oxford: Clarendon Press, 1970.

Study of Morris, Shaw, Kropotkin, Stepniak, and Bernstein in the 1880s and 90s which argues that Morris was influenced by Kropotkin's ideas of communitarian anarchism to a greater extent than had previously been recognised.

Kinna, Ruth. *William Morris: The Art of Socialism*, Cardiff: University of Wales Press, 2000.

Clear, concise, and systematic exposition of Morris's political thought by a political scientist. Particular chapters consider Morris's socialism in relation to art, history, literature, and utopia. Includes an important introductory chapter on interpretations and appropriations of Morris in the twentieth century.

Livesey, Ruth. *Socialism, Sex and the Culture of Aestheticism in Britain, 1880-1914*. Oxford: Oxford University Press, 2007.

Study of the interaction between socialism, aestheticism and modernism. Includes a chapter on "William Morris and the Aesthetics of Manly Labour," which argues that Morris rejected an effeminate aesthetics of consumption in favour of a communal socialist productive notion of art. The subsequent chapters are particularly useful for placing Morris and his influence in a richly detailed contemporary milieu.

Meier, Paul. *William Morris: The Marxist Dreamer*. 2 vols. Translated by Frank Gubb. Sussex: Harvester Press, 1978.

Originally published in French as *La Pensée Utopique de William Morris* (1972). The most in-depth and systematic examination of Morris's political thought and the many influences upon it. Discusses Morris's sources in utopian literature, nineteenth-century medievalism, pre-Marxist socialism, and various aspects of Marxist theory, and includes appendices with some unpublished texts and letters.

Vaninskaya, Anna. *William Morris and the Idea of Community: Romance, History and Propaganda, 1880-1914*. Edinburgh: Edinburgh University Press, 2010.

Study of Morris's late romances, historical writings and socialist activities in the context of the late-Victorian romance revival, historiography, and socialist literature and culture. Analyzes Morris's and his contemporaries' construction of the concept of community.

RECEPTION

Morris has left a tremendous legacy in a variety of fields, and his mantle has been fought over by many groups over the course of the twentieth century. He has been claimed by conservatives, Labourites and communists: an ideological struggle which is the subject of Weinroth 1996. Drinkwater et. al. 1934 and Arnot 1964 are key primary documents in this history of eventual appropriation by the left, and indispensable for a first-hand acquaintance with the subject of Weinroth's monograph. The reception of Morris's literature by contemporaries -- as opposed to his politics by those who came after -- has a very different history, one first traced by Litzenberg 1936 and expanded by Gardner 1975. Many of the original reviews and assessments they survey may be found in Faulkner 1973. It should not be forgotten that Morris's influence stretches far beyond the English-speaking world, and Nakayama 1996 offers an intriguing glimpse into his reception in Japan.

Arnot, R. Page. *William Morris: The Man and the Myth*. London: Lawrence and Wishart, 1964.

By the author of the seminal pamphlet, *William Morris: A Vindication* (1934), which first made the case for Morris as a Marxist. The book expands upon and updates the pamphlet in order to dispel the "Morris Myth" and retrieve him from conservative and Labour appropriations. Also traces the history of the Socialist League, and reprints Morris's address "To the Working-men of England," various Socialist League documents, as well as fifty letters with extensive annotation.

Drinkwater, John, Holbrook Jackson, H. J. Laski. *Speeches in Commemoration of William Morris*. Walthamstow, 1934.

Key text in the twentieth-century reception of Morris and the revaluation sparked by the 1934 centenary celebrations. Prints three speeches on "The Literary Influence of William Morris," "William Morris and the Arts and Crafts Movement," and "The Social Philosophy of William Morris," by Drinkwater, Jackson, and Laski respectively. Laski's speech is particularly important for emphasising Morris's "Revolutionary Socialism" and political message.

Faulkner, Peter, ed. *William Morris: The Critical Heritage*, London: Routledge and Kegan Paul, 1973.

Important collection of contemporary reviews of all of Morris's major poetic works, translations, essays, and socialist writings, beginning with *The Defence of Guenevere* (1858) and ending with the posthumously published *The Sundering Flood* (1897). Includes a selection of comments by contemporary poets and men of letters, and an extensive introduction.

Gardner, Delbert R. *An "Idle Singer" and his Audience: A Study of William Morris's Poetic Reputation in England, 1858-1900*. The Hague: Mouton, 1975.

Detailed survey of Morris's literary reputation up to 1900. Examines the contemporary reviews of his Pre-Raphaelite lyrics, narrative poetry, socialist poetry, and late prose romances.

Litzenberg, Karl. "William Morris and the Reviews: A Study in the Fame of the Poet." *Review of English Studies* 12.48 (October 1936): 413–28.

The earliest comprehensive survey of the reception of Morris's poetry by contemporary reviewers in English and American periodicals. Analyzes the development and nature of his reputation and reviewers' criticisms, and argues that he first attained fame as a narrative poet.

Nakayama, Shuichi. "The Impact of William Morris in Japan, 1904 to the Present." *Journal of Design History* 9.4 (1996): 273-83.

Overview of the reception of Morris and the development of Morris studies in Japan. Considers particular works in relation to their political and cultural contexts, and "compares the image of Morris in Japan with that in Britain." Includes a bibliography (bibliographies, exhibition catalogues, monographs, and translations).

Weinroth, Michelle. *Reclaiming William Morris: Englishness, Sublimity and the Rhetoric of Dissent*. Montreal: McGill-Queen's University Press, 1996.

A theoretically sophisticated study of Morris's reception and appropriation by conservatives and communists in the early twentieth century, particularly concerned with the workings of propaganda, and with the communists' attempts to reconcile Morris's politics with his Englishness. Includes an appendix on Morris as a propagandist.